

From the Land

of the Rising Sun.

**Horticultural Halls**  
**BOSTON,**  
**(Entire Building Used.)**

For Limited Season only.

A VERITABLE

**Japanese Village,**

Under Sanction of the

**IMPERIAL JAPANESE GOVERNMENT.**

A Colony of Japanese Men,  
Women and Children,

**IN NATIVE COSTUME,**  
who daily illustrate

THE

**Art Industries of Japan.**

**Three Receptions Daily:**

(Sundays Excepted).

**10 to 12. — 1 to 5. — 7 to 10.**

**Adults, 50 cents.**

**Children, 25 cents.**

**Special Rates for Schools.**

Entered, according to Act of Congress,  
in the year 1886,

**By J. B. ROSE & CO.,**

In the Office of the Librarian of Congress, at Washington, D. C.

2nd Ed.—10,000.

# FUJIYAMA,

**YOKOHAMA,**  
JAPAN.

**BOSTON,**  
45 SUMMER ST.,  
2 DOORS BELOW HOVEY'S.

**KOBE,**  
JAPAN.

## JAPANESE GOODS.

Our House is the only House having a Branch Establishment  
IN JAPAN—

The only bona-fide direct Importing House.  
*Many NOVELTIES not seen elsewhere.*

### AS REGARDS

STOCK and ASSORTMENT, our Establishment is so infinitely  
ahead of any other that no comparison is possible  
EVERY KIND OF WARE, FROM THE CHEAPEST TO THE HIGHEST PRICED.

### COLLECTORS OF ANTIQUE GOODS

Will be sure to find something to please them in Rare Glazes, Porcelains, Bronzes, Temple Hangings, Altar Pieces, Rare Brocades, Gobelins, and Embroideries, Old Prints and Books of Design, etc.

### MIKADO ROOMS

Furnished in any style, in Silk, Bronze, Carved Wood, Embossed Paper, Hemp, etc. Highest Style of thoroughly Artistic Work guaranteed. PLANS, DESIGNS and SPECIFICATIONS furnished.

# FUJIYAMA,

45 SUMMER ST.

NK  
7364  
A1  
ETH  
1886



← EXPLANATION →

—OF—



# JAPANESE VILLAGE,

AND ITS INHABITANTS.



Entered, according to the Act of Congress, in the office of the Librarian of Congress, at  
Washington, in the year 1886,

By J. B. ROSS & Co., Publishers, 27 E. 14th St., New York,

# POOWAGOON & CO.,

Importers and Dealers in all kinds of

## Chinese & Japanese Fancy Goods.

FINE EMBROIDERED PANELS,  
Pure Silk-Embroidered Handkerchiefs,  
and Silk Shawls of all kinds.  
Also, FINE TEAS at very Reasonable Prices,  
AND WARRANTED.

**273 TREMONT ST., - - Boston,**  
OPPOSITE HOLLIS STREET.

# Black Stockings

And JERSEYS  
THAT POSITIVELY  
**Will Not Crock.**



Ladies' Fine Lisle Hose,  
Misses' Ribbed Hose,  
Gentlemen's Half-Hose,  
50c. to \$1.50 per pair.

Unbleached Cotton Stockings Dyed for 25c. per pair.

WE GUARANTEE these Goods, after being dyed by us, not to soil the feet or underclothing; that they are equally as clean as white hose, and the color and gloss will improve by washing. Try a few pairs, and you will be convinced. "Silk finish" on all goods. TERMS STRICTLY CASH.

Goods by mail must be accompanied by postal note or money order.

**THE F. P. ROBINSON COMPANY,**

**49 West Street, Boston.**

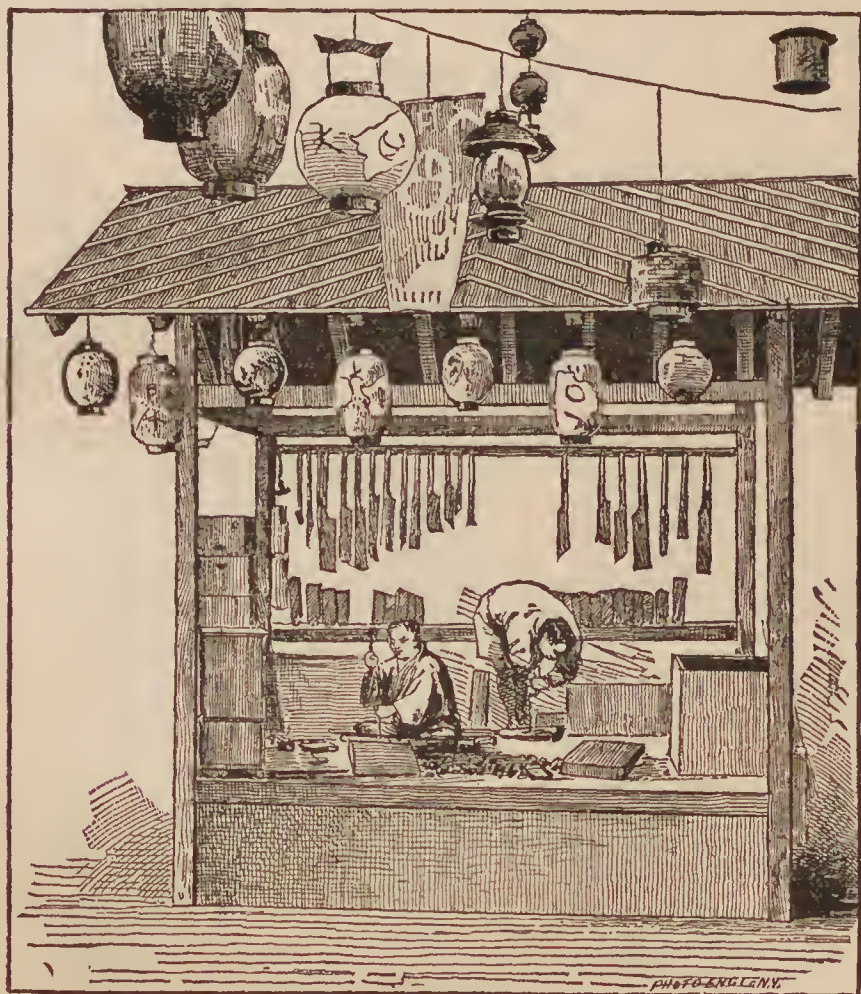


# A. STOWELL & CO.

24 WINTER ST., BOSTON.

## DOULTON, ART PIECES

HARBOR-FLORESCENT WARE, 50 CTS. TO \$2.50 EACH.



No. 1.—The Cabinet Maker.

For descriptive matter see page 6.

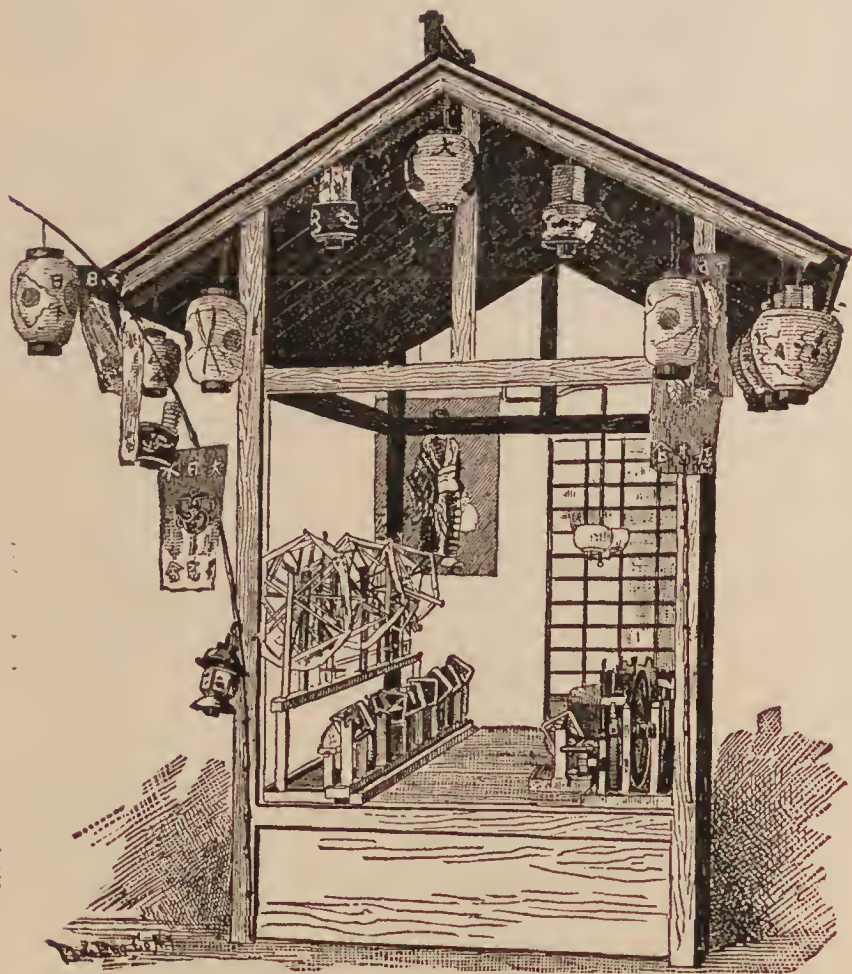
# A. STOWELL & CO.

24 WINTER ST., BOSTON.

REAL AND IMITATION

PARIS BRONZES, BRASS GOODS,  
VIENNA GILT BRONZES.

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No. 2.—Silk-Reeling Department.

For descriptive matter see page 6.

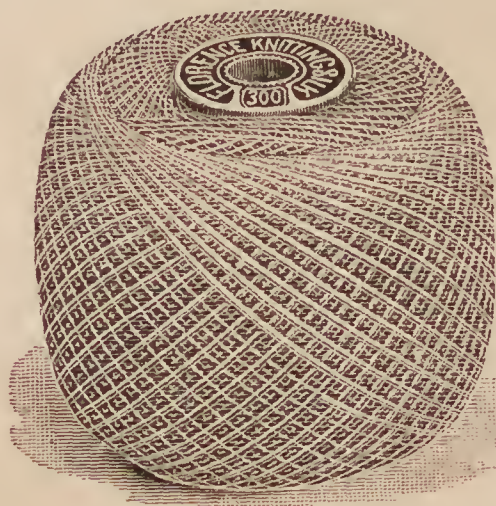


==CORTICELLI==  
SEWING SILK.

LADIES, TRY IT.

THE BEST SEWING SILK MADE.

Florence Knitting Silk.



POSITIVELY the only  
Silk suitable for Knitting  
which will bear washing  
without injury to Color or  
Texture. Sold by all En-  
terprising Dealers.

Our latest Book on  
Knitting (1885), with sam-  
ples of Knitting and Etch-  
ing Silk, sent on receipt of  
three 2-cent stamps.

NONOTUCK SILK CO.,  
FLORENCE, MASS.

Sold by Leading Dealers.



Brookfield Mass July 12. 1884  
Jesse Woolrich & Co. Sir. I do not see any  
Testimonials attached to your advertisements  
of Ridge's Food, and you may not  
care for one from me, but the case  
in point is so remarkable that I thought  
I would tell you about it. My little  
Grand Daughter, now about 10 months  
old, weighed at birth but 3 lbs. Neither  
Doctor or Nurse had any expectation of  
her living to be a month old. She was  
fed on Cow Milk about a month and  
the gain was hardly perceptible. Then, by  
the advice of the Physician, she was fed  
on Ridge's Food prepared according to direction  
and gained 15 ounces the first week. She has  
used no other food since, and now we  
are proud to tell you, she is as hearty and  
as fine a child of her age as can be seen  
anywhere.  
Yours Truly W. W. Whitteplace

Such unsolicited Testimonial is a better argument than whole pages of theorizing of what a child can or cannot digest. There are thousands of parents all over the land who will cheerfully indorse this Testimonial, for Ridge's Food is no stranger in the community.

Send to WOOLRICH & CO., Palmer, for a Pamphlet entitled "HEALTHFUL HINTS." It will save you many a sickness, and is sent FREE OF CHARGE.



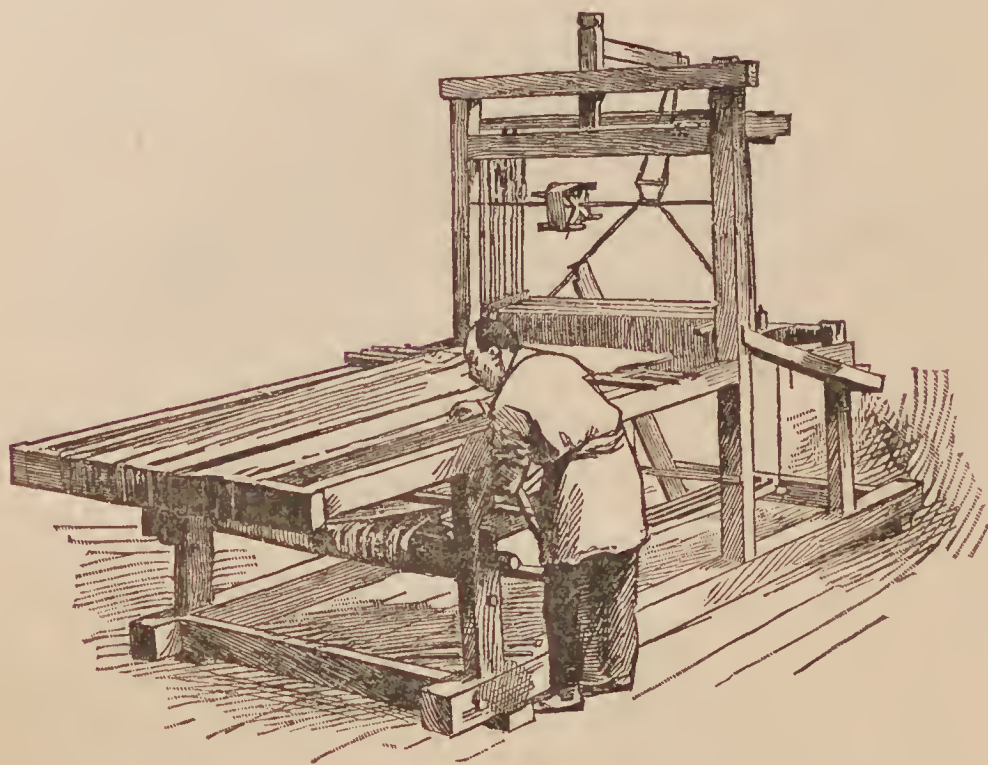
# A. STOWELL & CO.

24 WINTER ST., BOSTON.

## FINE GOLD JEWELRY.

GREAT VARIETY OF THE NEW ROUND BROOCHES.

---



No. 3.—Silk Weaving.

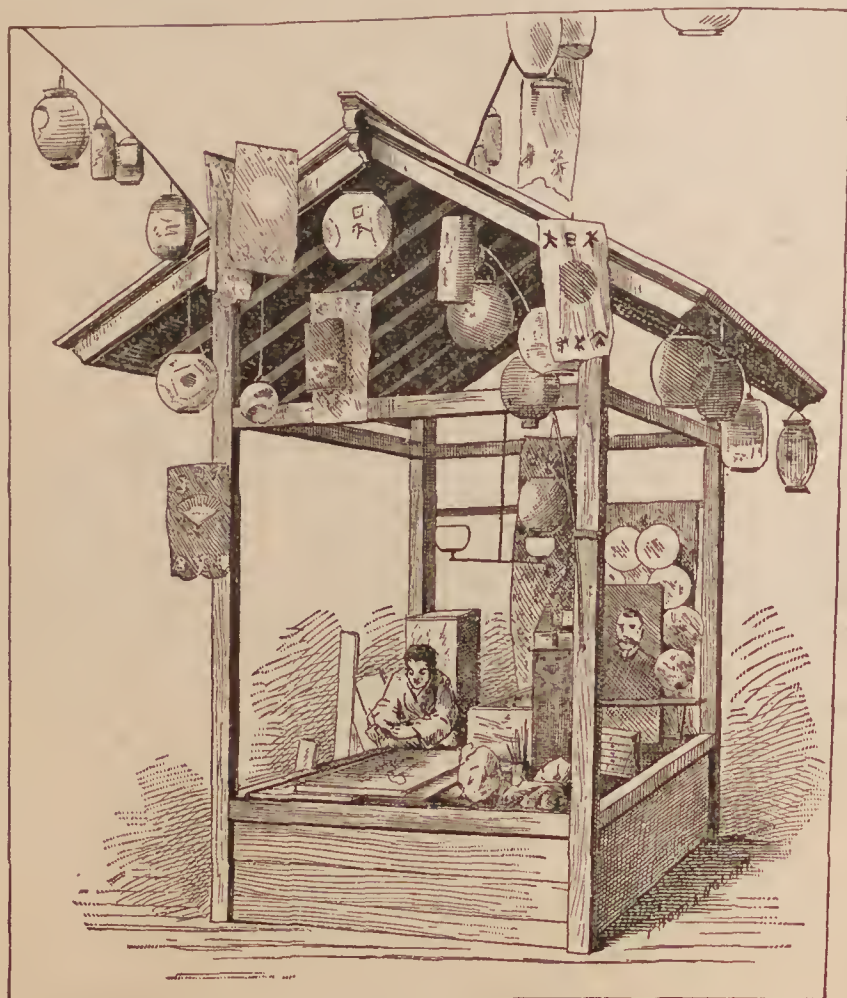
For descriptive matter see page 7.

# A. STOWELL & CO.

24 WINTER ST., BOSTON.

DEPOT FOR

## AMBER BEAD NECKLACES, AND JEWELRY.



No. 4.—The Kakemono Painters.

For descriptive matter see page 7.

# PARKER'S

NEW 1886

## DOLLAR STAMPING OUTFIT.

For Stamping Designs for Embroidery and Painting. The Largest and Best Outfit ever offered. More Patterns than any other. Patterns Larger and Better Designed.

THEY ARE ALL NEW.

**\$7.00** Is the Price at RETAIL for what we Offer for **\$1.00.**

SEE WHAT IT CONTAINS:

**47 ELEGANT DESIGNS AND ONE COMPLETE ALPHABET,**

One Tidy all stamped, with silk to work it; 1 book of instructions for doing the stamping, with powder pad, &c.; 1 book of lessons in Embroidery, teaching all the stitches; 1 book of 150 ornamental stitches for Crazy Patchwork. OUR MAMMOTH ILLUSTRATED CATALOGUE of Stamping Patterns, and the 1886 Supplement of over 80 pages of new designs. We also give with each outfit: 1 book on Knitting and Crocheting, very choice designs and explicit directions, and a FANCY BRAID AND CROCHET BOOK, teaching how to make edgings with feather edged and other braids.



**Description of designs:**—1 set of initials for towels, hat ribbons, &c. worth 50c.; 2 large outlines for tidies, (25c. each) 50c.; 1 design for tinsel embroidery, 5 inches wide, for end of table scarf, 25c.; 1 tidy design for ribbon work, 20c.; 1 large clover design, 7x11, 25c.; and 1 large thistle, 6x7, for Kensington painting, 25c.; 1 stork and 1 large butterfly, for lustre painting, 25c.; 1 pansy design for ladies bag, 10c.; 1 design for thermometer case, 20c.; 1 elegant spray of golden-rod, 6x11, 25c.; 1 Martha Washington geranium for plush petals, 6x10, 25c.; 1 half wreath for hat crown, 15c.; 1 design for top of umbrella case, 15c.; 1 spider's web, and 1 new disk pattern, 20c.; 1 tidy design, owl's on a tree, 25c.; 1 vine of daisies and ferns, for end of table scarf, 15c.; 1 white braiding pattern, 25c.; 1 large bunch of daisies, 20c.; 18 other designs of roses, clematis, autumn leaves, wheat, bachelor's-buttons, birds, &c., (worth 10c. to 15c. each) \$1.80; 10 small sprigs and figures for

crazy patchwork, &c., 50c. Retail price of patterns alone, **\$6.67.** All above sent for **ONE DOLLAR.** FOUR PIECES OF STAMPING DONE AT THE STORES WILL COST AS MUCH AS THIS WHOLE OUTFIT. With this outfit you can stamp thousands of articles for yourself or others.

Our New Supplement to Catalogue sent separate for 10cts., or Mammoth Catalogue complete, 25cts.

**Extra and Special.**—For 10 cents extra we will send the above outfit and include our new edition of "Kensington Embroidery and the Colors of Flowers," which we sell singly at 35cts. This book tells the exact colors to use for all the different parts of each flower and what materials and stitches to use in working them.

**\$1.50 OUTFIT.** SPECIAL OFFER. We will send the 35 patterns of the 1885 dollar outfit with the NEW DOLLAR OUTFIT, described above, making **82 choice patterns for only \$1.50.**

**\$3.00 EXTRA PATTERNS.** For \$3 we will send our 1886 outfit complete, and \$3.00 worth of EXTRA PATTERNS of your own selection.

**\$1.25 OUTFIT FOR KENSINGTON PAINTING.** This delightful new branch of fancy work is very fascinating; by this process ladies can do the most elegant painting on plush, velvet or other materials. NO PREVIOUS

KNOWLEDGE OF PAINTING NECESSARY. No teacher is needed. The outfit contains 10 PATTERNS OF ELEGANT DESIGNS, with instructions; Winsor & Newton's paints. Put up in a neat box and express paid, for **only \$1.25.** Send for description of Oil Painting outfit.

T. E. PARKER can give more for the money than any one else, because he is THE ONLY ONE WHO IMPORTS AND MAKES ALL HIS OWN GOODS.



### BOOKS ON FANCY WORK.

"KENSINGTON AND LUSTRE PAINTING," revised edition. Teaches how to do the work. NO OTHER TEACHER IS NEEDED, price, 25 cts. Book of "THE COLORS OF FLOWERS,"

Tells what colors to use; describes 70 flowers; a book every lady needs; price, 35 cts. Book of 150 ornamental stitches for "CRAZY PATCHWORK," revised edition; new stitches added; price reduced to 15 cents. Book of cross stitch designs, 25cts. "HOW TO CROCHET," choice patterns, 15cts. "DRAWN WORK," beautiful designs, 25cts. "HOW TO KNIT," elegant illustrations, 25cts. "KNITTING AND CROCHETING," price 15cts., or all these books for **\$1.00.** Send us ten or more names of your friends interested in fancy work, and we will send you **FREE**, our FANCY BRAID AND CROCHET BOOK. LARGE ILLUSTRATED PRICE LIST of materials and descriptive catalogue of books will be sent **FREE** with every order.



**GREAT BOOK OFFER!!**—We will send each of the books mentioned, price \$1.95, for **\$1.00.** Great Book and Outfit Offer!!—We will send our new 1886 outfit, and all the books above for **1.75.**

**EVERYTHING mentioned in this Advertisement for \$5.**  
T. E. PARKER, Lynn, Mass.



# YOU CAN'T AFFORD

TO  
LET  
YOUR  
CUSTOMERS  
GO TO  
ANOTHER  
STORE  
FOR WHAT  
THEY WANT  
WHEN YOU CAN  
SELL IT  
YOURSELF  
AND MAKE  
MONEY  
ON IT.

ASK  
YOUR  
JOBBER  
FOR IT  
OR SEND FOR  
PRICE  
AND  
SAMPLE CAN  
FREE.

THE  
**STRONGEST**  
GLUE  
IN THE WORLD.

TWO GOLD MEDALS

LONDON  
1883

CONTAINS NO ACID

NEW ORLEANS  
1885.

## LEPAGE'S



AT THE  
EXB.N.  
ORLEANS  
MADE WITH  
A TESTING

SIXTEEN HUNDRED POUNDS TO A SQ. INCH.

WORLD'S  
AT NEW  
JOINTS  
IT ENDURED

STRAIN OF OVER

**MENDS EVERYTHING.**

GLASS, CHINA, LEATHER, BOOKS, FURNITURE.  
**STRONG as Iron. SOLID as a Rock.**  
SEND CARD OF DEALER WHO DOES NOT KEEP  
IT & 10cts. POSTAGE FOR SAMPLE TIN CAN **FREE**  
Russia Cement Co., Gloucester, Mass.

TO  
LIVE  
WITHOUT  
LEPAGE'S  
LIQUID  
GLUE

IN THE HOUSE  
FOR REPAIRING  
YOUR  
FURNITURE  
GLASS,  
CHINA,  
IVORY,  
BOOKS,  
LEATHER,  
MUSICAL  
INSTRUMENTS,  
STATUARY,  
&c. &c.

IT IS UNEQUALLED.  
**TRY IT.**

# A. STOWELL & Co.

24 WINTER ST., BOSTON.

HEADQUARTERS FOR

## BOHEMIAN GARNET JEWELRY.



No. 5.—The Barber.

For descriptive matter see page 7.



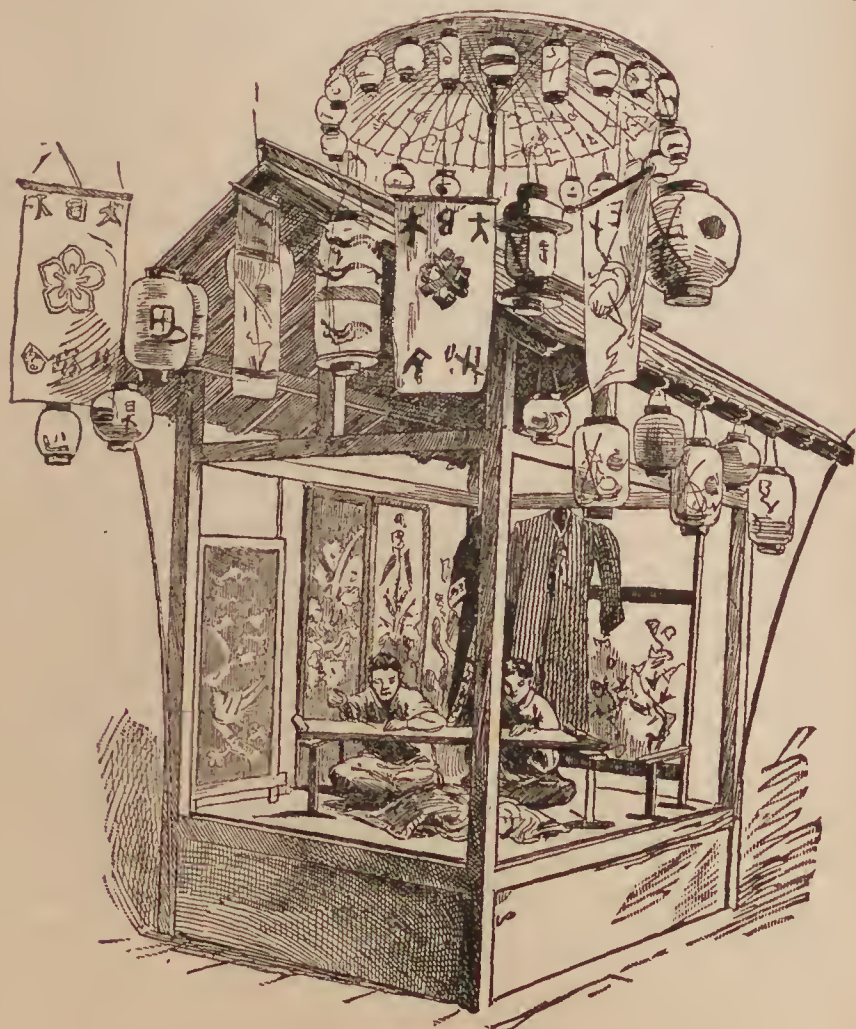
# A. STOWELL & CO.

24 WINTER ST., BOSTON.

ROYAL WORCESTER

CROWN DERBY

## PORCELAIN ORNAMENTS.



No. 9.—Silk-Embroidery Department.

For descriptive matter see page 8.



PETROLEUM

JELLY.

# VASELINE.

Grand Medal at the Philadelphia Exposition. Silver Medal at the  
Paris Exposition. Highest Award at the  
London Medical Congress.

Used and Approved by the Leading Physicians of Europe  
and America.

**The Most Valuable Remedy known,**  
For the Treatment of Wounds, Burns, Sores, Cuts, Chil-  
blains, Skin Diseases, Rheumatism, Catarrh, Hemorrhoids,  
Sunburn, and for every purpose where a Liniment is needed.  
Also for Coughs, Colds, Sore Throat, Croup and Diphtheria,  
Dysentery, etc.

## PRICES OF PURE VASELINE:

Size No. 0.—One-ounce bottle.....	10 cents.
Size No. 1.—Two-ounce bottle.....	15 cents.
Size No. 2.—Five-ounce bottle.....	25 cents.
Half-pound Tin .....	35 cents.
One-pound Tin.....	50 cents.

## Toilet Articles from Pure Vaseline : POMADE VASELINE.

*The PUREST and BEST DRESSING FOR THE HAIR extant. It is  
elegant, healthful, and clean. Will cure and prevent Dandruff; con-  
tains no animal matter, and will NEVER become rancid. Will make  
the Hair grow when nothing else will.*

### Price of Pomade Vaseline Reduced :

Size No. 1.—Two-ounce bottle.....	20 cents.
Size No. 2.—Five-ounce bottle.....	35 cents.

## VASELINE COLD CREAM.

*Will allay all irritation of the SKIN and keep the COMPLEXION smooth,  
soft and clear. Superior to all Cosmetics. For use after Shaving,  
and Chafing of Infants, it is unequalled. 20, 30 and 50 cents.*

## VASELINE CAMPHOR ICE.

For the Lips, Pimples, Blotches, Chapped Hands, Skin and Local  
Irritation. 25 cents.

These articles are sold by all respectable Druggists, and the prices are  
lower than those of similar articles—but imitations abound (as they always do  
of good things), and buyers should insist upon having original packages, put  
up by the **CHESEBROUGH MANUFACTURING CO.**, with their name  
upon them, as **NONE OTHERS ARE GENUINE.**

THE CELEBRATED

**SOHMER**

GRAND, SQUARE AND UPRIGHT  
**PIANO FORTES**

Are Preferred by Leading Artists.

See our Biou Grand Piano,  
A REAL GEM.

**JULIAN F. WITHERELL,**

181 TREMONT ST., Rooms 1 and 2, - - BOSTON, Mass.

—THE—

**BEST FOOD.**

NATURAL  
WHEAT

TRADE MARK

PEELED  
WHEAT

**The Best Bread**

In the World is made from

**PEELED - WHEAT FLOUR.**

From Peeled Wheat we make

**WHEATENA,**

The BEST LUNCH FOOD Extant. Cooks in 1 Minute.

SEND FOR PAMPHLET.

HEALTH FOOD CO. OF  
-New York- 199 Tremont St., Boston

# A. STOWELL & CO.

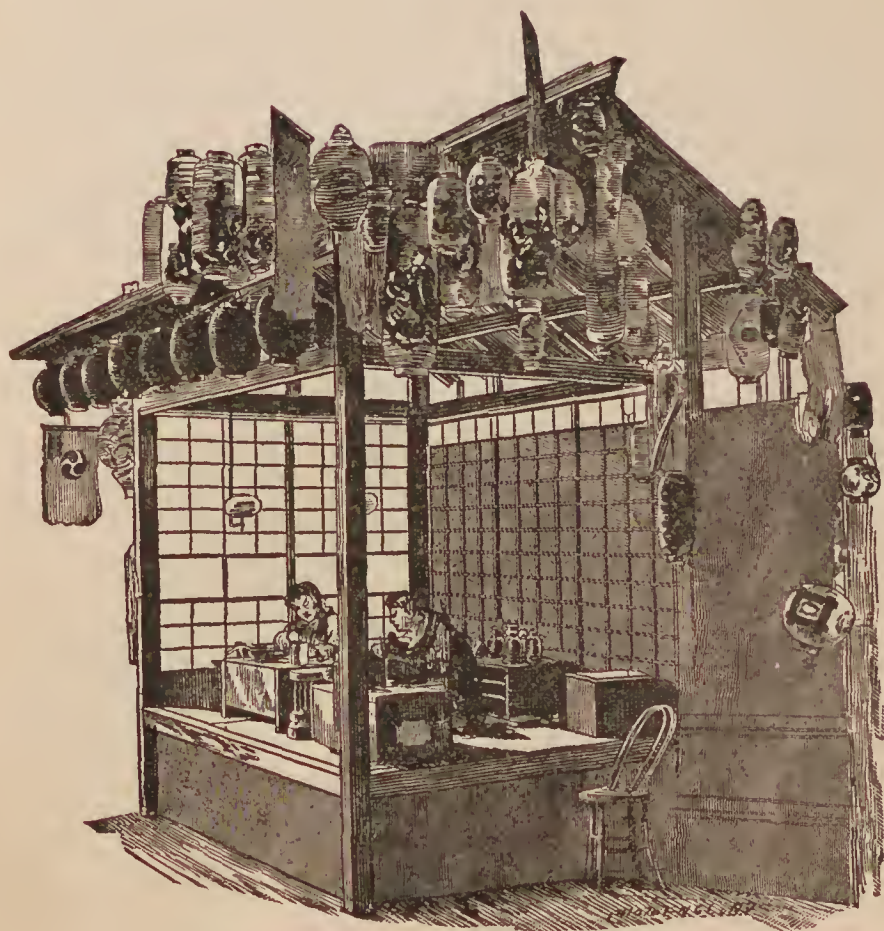
24 WINTER ST., BOSTON.

NOVELTIES IN

## PARISIEN AND VIENNA FANS,

ALL IN THE CORRECT AND LATEST STYLES.

---



No. 10.—Bishu Porcelain Decoration.

For descriptive matter see page 8.



# A. STOWELL & Co.

24 WINTER ST., BOSTON.

ENLARGED STOCK OF

## AMERICAN AND FOREIGN WATCHES

GREAT VARIETY IN STYLES OF CASES AT LOWEST PRICES.

---



No. 11.—The Tailors.

For descriptive matter see page 9.

# WILLIMANTIC THE BEST THREAD FOR SEWING MACHINES WILLIMANTIC

*Sold by Leading Dealers everywhere.*

WILLIMANTIC SPOOL COTTON IS ENTIRELY THE PRODUCT OF HOME INDUSTRY, AND IS PRONOUNCED BY EXPERTS TO BE THE BEST SEWING MACHINE THREAD IN THE WORLD.

---

## FINE TAILORING

---

## SPECIALTIES.

---

❁ H. ❁ E. ❁ FALES ❁ & ❁ CO., ❁

375 WASHINGTON ST., BOSTON.

For the Laundry,  
**WELCOME**



**SOAP**

Finds its Warmest Welcome.  
ALL APPRECIATE ITS SUPERIOR WASHING QUALITY.

MADE BY  
**CURTIS DAVIS & CO.**  
BOSTON, Mass.

---

**Furniture and Carpets**

✧ **AT LOW PRICES.** ✧

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**Whidden, Curtin & Co.,**

**Nos. 1 to 9 Washington Street,**

**Cor. Haymarket Square, - - - BOSTON.**

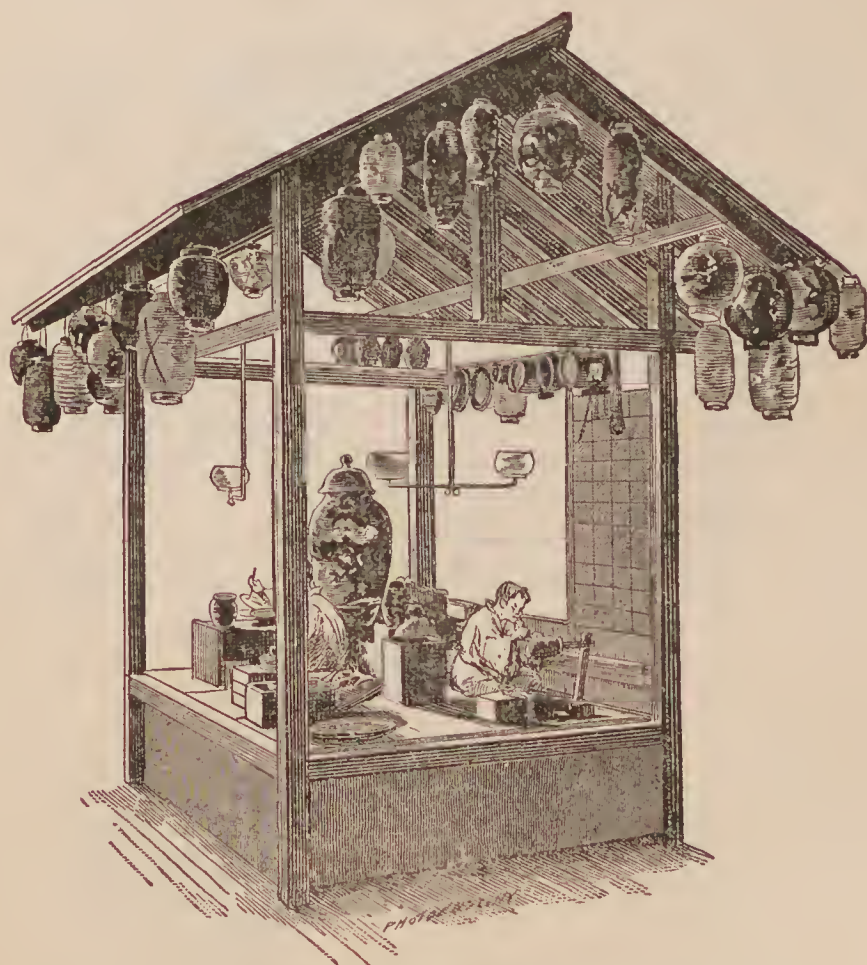


# A. STOWELL & CO.

24 WINTER ST., BOSTON.

NAIL SETS.—PEARL, IVORY AND SHELL.

\$1.00 TO \$30.00, IN LEATHER AND PLUSH CASES.



Nos. 12 and 13.—Shippo or Cloisonne Manufacturers.

For descriptive matter see page 9.

# A. STOWELL & Co.

24 WINTER ST., BOSTON.

## CHOICE DIAMONDS, MOUNTED AND LOOSE GEMS,

CONSTANTLY ON HAND



The Coppersmith.

For descriptive matter see page 9.

WM. A. SMITH,

383 WASHINGTON STREET,

ROOM 5,

UP STAIRS,

Opp. Franklin

DIAMONDS

And other Precious Stones,  
Mounted and Unmounted,  
In New and Original Designs.

RUBIES,

EMERALDS,

SAPPHIRES,

And PEARLS.

You are Invited to Call and Inspect this Beautiful Stock.



Japanese

# Yellow Stationery

—AT—

**DANFORTH & DAVIS',**

43 WEST STREET,

==Fine Stationers and Engravers.==

VISITING CARDS WRITTEN TO ORDER.

HAND-DECORATED PROGRESSIVE EUCHRE SETS.

NOVELTIES in Water-Colored Birthday and Dinner Cards.

MENUS AND DANCE ORDERS A SPECIALTY.

---

**WE HAVE APPOINTED**

—THE—

**Oriental Tea Co.,**

87 COURT ST., BOSTON,

**SOLE AGENTS**

FOR THE SALE OF OUR

**Sun-Dried Japan Tea.**

**DEAKIN BROS.,**

Yokohama, Japan,

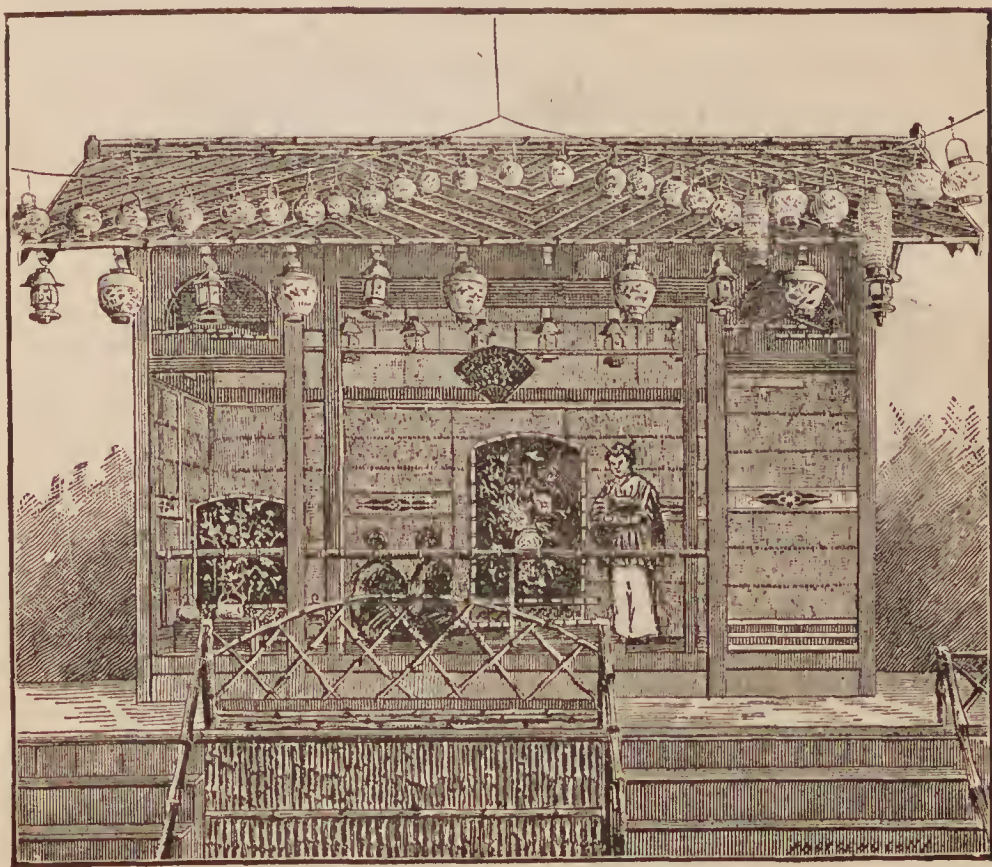
*Proprietors of the Japanese Village.*

# A. STOWELL & CO.

24 WINTER ST., BOSTON.

## ROSE BOWLS, VASES, &C.

IN ST. DENIS AND THOS. WEBB'S ARTISTIC GLASS.



No. 14.—The Ladies of the Tea House.

For descriptive matter see page 10.

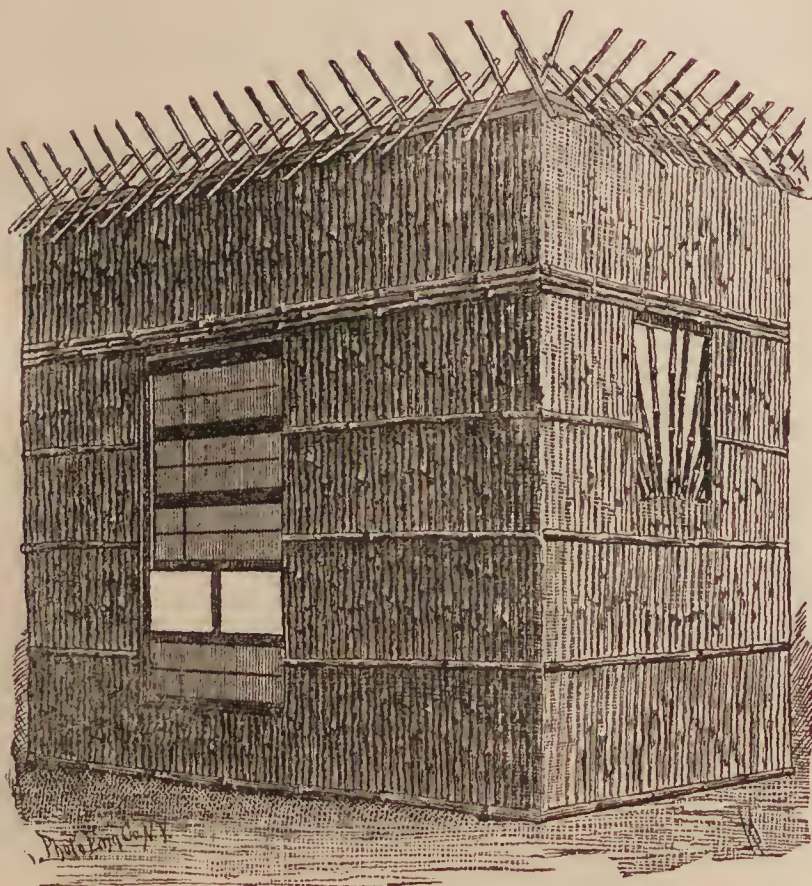
# A. STOWELL & CO.

24 WINTER ST., BOSTON.

## FANCY LEATHER GOODS.

FOREIGN AND DOMESTIC MANUFACTURE.

---



No. 14.—The Bamboo House.

For descriptive matter see page 10.



THE  
**A. M. C.**  
**PERFECT CEREALS.**  
FOURTEEN VARIETIES.  
**SOLD BY ALL GROCERS.**

**Live Cheaply, yet Well.**

The A. M. C. PERFECT CEREALS, although they are the finest in the world, come so cheaply that it costs but **ONE CENT A MEAL** for each person. Try the A. M. C. ROLLED BARLEY, ROLLED WHEAT, or ROLLED OATS for Breakfast.

Try the A. M. C. OATMEAL or ROLLED OATS; they are rich, mellow and creamy. Ask your Grocer for them, and take no other. Try them for Breakfast. Your Grocer has them, or will get them for you.

The A. M. C. ROLLED or CRACKED WHEAT is incomparably finer than any food of the kind ever offered. They are much smoother, being Pearled before being Rolled or Cut. Try them, and make your own comparisons.

LADIES who desire a Clear Complexion should live on a diet of the A. M. C. Cereals. Try them for a few weeks, and you will be surprised at the results.

Try the A. M. C. CEREALS, and you will have no other. It will need no talk to convince you. Would ask you to TRY THE ROLLED WHEAT, ROLLED BARLEY and ROLLED OATS.

COMPARE THE FLAVOR of any of the 14 varieties of the A. M. C. Perfect Cereals with those you have been using, and decide for yourself. The A. M. C. ROLLED OATS are the **FINEST OAT PREPARATION EVER OFFERED TO THE PUBLIC.**

**JAMES E. WHITAKER & CO.,**  
174 State Street, New England Agents for  
**THE AKRON MILLING COMPANY,**  
AKRON, OHIO.

Ask Aoki to Decorate this.



This Pen Drawing is only an attempt to give in outline and in much reduced size an idea of a very handsome and artistic design worked on an imitation split bamboo hanger about twelve inches square. It is a splendid piece of colored work, and combines the softest effects of our Western art with the singular but now fashionable ideas of the East. The best critics have pronounced it a very happy combination and one which is sure to be very popular.

We will send one of these beautiful designs (six times as large as this page, containing no advertising of any kind), to any one who will send us 10 of the blue bands which go around every cake of Sapolio.

These imitation bamboo hangers, being entirely free from any advertising matter, make very beautiful parlor decorations.

ENOCH MORGAN'S SONS CO., 22 Park Place, N. Y.

# Japanese Village Company.

---

FRED. H. DEAKIN, President.

HARRY DEAKIN,

Business Manager, United States.

WALTER DEAKIN,

Business Manager, Japan.

---

**B**EFORE the beginning of this realistic drama of Japanese house life, it is well to take into consideration the causes and incidents which have led to its production on American soil. Every enterprise, every great achievement, has first been an idea before it has become an assured fact, and been wrought out with exceeding patience and skill.

Thus it is with this remarkable "JAPANESE VILLAGE." An idea of this description cannot be conceived and brought forth in a day. It must come as the result of many peculiar circumstances, extending over a weary length of time. And for years this has been the pet project of the Deakin Brothers, who by determined effort and unflinching zeal have finally produced, in its entirety, this *faithful representation of the domestic arts of Japan.*

The original firm consisted of Walter and Frederic Deakin—one of the very first to engage in importing Japanese goods into San Francisco, their original location being, as far back as 1871, at 638 Sacramento Street, and later on at No. 4 New Montgomery street, under the Palace Hotel. But finding they could do better by becoming their own importers, the lot fell to F. H. Deakin to go to Japan, to become resident partner, to select and export goods to America. In order to secure the goods most desirable, they then added a manufacturing branch to their business house, engaging the finest Japanese artisans in the island for the purpose. At the present time they are carrying on a "Fine Art Depot" in Yokohama, having for sale the products of three hundred workmen.

It was from this enterprise that the "Japanese Village" came to have an existence. For gradually, the idea grew that such a scene as that daily presented among their workers, transported to America, giving Japanese art in all its processes, from the first step to the conclusion, would be an achievement worthy of the enterprise of an American citizen, and one in which he might be pardoned for taking considerable pride. And the matter of pride has been a more potent factor than that of money in the working out of this project, for the emporium in Japan has to stand sponsor to the child under all circumstances.



For the past five years the scheme has been definitely planned, and the firm increased by the addition of Harry Deakin, making the "Japanese Village," in its present state of perfection, the result of the united efforts of three brothers. Walter remains in Yokohama to advance all necessary materials, and manage the Emporium there; Frederick travels in charge of the bazaar, having personal management of the Japanese, for which he is remarkably adapted, having a perfect understanding of their language, and a keen sense of their peculiarities; and Harry Deakin, the well-known theatrical manager, late of Deakin's Academy of Music, Milwaukee, Wis., and Deakin's Lilliputian Opera Co., has charge of the business and advertising.

The finest skilled labor in Japan has been selected to people this little Japanese village, and native materials have been specially gathered—doors, mats, samples, wares and tools, of a thousand descriptions—amounting in all to fifty tons, the whole being transported and produced in its present condition, at enormous expense.

Not the least of the difficulties connected with this enterprise has been the human side of the question — the management of the little brown people so busy at work. That they may be contented, their wives, and in several cases, their children, have been brought along, and when any of them becomes homesick, he is immediately returned to his native land, and another sent to take his place.

Taken all together, the outlay of patience, time, business sagacity and courage, to say nothing of the monetary side of the question, makes this a stupendous enterprise, and as a result cannot fail to mark a new era in its impress upon the American public, which for the first time gazes upon the revealed secrets of Japanese art.



# Domestic Drama

—OF—

## JAPANESE LIFE.

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### CHARACTERS.

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#### LOWER HALL.

- No. 1. Cabinet Makers.
- No. 2. Silk Reeling.  
Silk Twisting.
- No. 3. Silk Weaving.
- No. 4. Kakemono Painters.
- No. 5. Barber; Lady Hair Dresser.
- No. 6. Rice-Ornament Makers.
- No. 7. Doguya; Curio Store.
- No. 8. Archery.

#### UPPER HALL.

- No. 9. Silk Embroidery Department.
- No. 10. Bishu Porcelain Decoration.
- No. 11. The Tailors.
- Nos. 12 & 13. Shippo, or Cloisonne Manufacturers.  
The Coppersmith.  
The Shippo-Designer.
- No. 14. Ladies of the Tea House.
- No. 15. Rapid Sketch Artists.
- No. 16. Bronze Modeler.  
Bronze Finishers.
- No. 17. Potters; Ota Pottery-Decorators.
- No. 18. Screen and Kakemono Makers.
- No. 19. Satsuma Decorators.
- No. 20. Wood Carvings, etc.

## HORTICULTURAL LOWER HALL.

### No. 1. The Cabinet Maker.

Here is a peep into a carpenter shop. But lo and behold! the workmen do all their work sitting upon the floor. Of course! this is the way they do everything. They don't own such a thing in common every-day life as a chair, and prefer to sit down rather than to stand up, as we do. In stockings of a peculiar mitten shape, or barefooted, they sit down in the midst of their shavings, and deftly work out their designs. But it seems strange to see that one pulls *back* the plane, instead of pushing it *forward*, as we do. But what sharp tools he has! and what marvelous ribbons of redwood or Oregon pine he passes around as samples of the Japanese art of planing! These shavings, one pink, the other white, are as fine as lace work.

Now he must use his saw. Is he going to put his work on a saw-horse or carpenter's bench? Nay, this is not Oriental. He lays the board upon the floor, a little raised on his block, holds it firm in place with his left foot, and bending his head down to the floor, and making a singular loop of his entire body, he saws away free and unconstrained in this peculiar attitude. The block might serve for a pedestal, the easy pose and brown figure for a model in bronze. The other worker, an older man, is busy hollowing out a log of wood for the coppersmith. See! here comes the coppersmith himself, to scan the work and see if it is being done to suit him.

### No. 2. Silk Reeling Department.

The human interest attached to this booth always draws a wondering throng. The real Japanese baby, on its mother's back, is a sort of central sun to the eyes bent upon it, while the good natured little boy, who sometimes carries his infant sister or brother securely fastened upon his own little back, is no less an object of curious interest. Meanwhile the wheels are flying, set in motion by a busy hand, and the mother of the babies tries to mend a broken thread. This combination of wheels, large and small, is for the purpose of re-reeling the raw silk and making a firmer strand. Again it breaks, and again she detaches the little wheel from the movement, and fastens once more, then sets the wheel gaily whirling again. Very noticeable is the fashion of the hair of the silk reeler. It takes hours to dress it in that style, and to keep it in all its fancy design, the poor woman sacrifices her rest at night, sleeping with a block of wood set directly beneath the back of the neck, that it may last for several days. The dress is much more to be desired, however, as it is comfortable beyond description, especially for home wear, as many Americans can testify. The next step is the

### Silk Twisting.

It is a peculiar sort of a machine used in this process. It is worked by hand, the green cords turning the bamboo bobbins, which lead off sidewise,



taking six of these strands to make one thickness of the required length. The device of the little porcelain rings is to show when a thread breaks, for then it falls, and thus makes known the fact to the man at the wheel without delay. There is something fascinating in these primitive methods, for they show the processes of mind by which man came up from his childhood in the ages long ago. To be without steam power seems to us to-day as the distinguishing mark of a race still in its childhood.

### **No. 3. Silk Weaving.**

After many boiling processes, the silk, soft and pliable, comes to the hand of the old weaver and his wife, a quaint-looking pair. For weeks they labor setting these silken threads in the loom; one by one, in the most primitive fashion, regardless of time, they have been placed and stretched across the bamboo poles. It makes a pleasant noise, as he works, flinging in and out the shuttle, and turning out the mesh of crape—that softest, most delightful fabric of the feminine form.

### **No. 4. The Kakemono Painters.**

The meaning of “Kakemono” is “hanging thing,” or, in other words, “picture,” and is applied to the decorative designs and panels made upon silk gauze for wall or window ornamentation. Most delicately painted are these views: a sleepy bird in a tree here, a well executed thatched cottage there. In this booth is to be found a pupil of the European school who paints in oils, landscapes, portraits, etc., etc.

Portraits are painted on either silk or canvas, from photographs, and one can appear in the painting in Japanese costume, if so desired.

### **No. 5. The Barber and Lady Hair Dresser.**

Very obliging is the Japanese barber of the little village play. Whenever an exhibition of his art is desired, and no customer appears, he produces one to order. The tailor being a handy man, is often called upon, and, being something of a wag, takes his place and submits to the process for the benefit of the bystanders with a grimace and a joke. The barber goes to work with a tiny razor and an invisible lather, and makes haste slowly. The crowd stop a moment, laugh at the unconcerned manner of the two men, and pass on. Straying by, after a while, they observe that the process still continues. They pass on to the other booths, and in time return once more. The barber is still at work. With him the hair brushing is a ceremony of itself. If this is the Japanese method in general, it is no wonder that as a race they have such great heads of hair; and this, added to the fact that they wear no hats, may account for its heavy growth. Sometimes it is a Japanese woman who comes to have her hair dressed by the lady hair dresser, or to be shaved by the barber—an invading of the realm of man as yet unknown to us, with all our progressive ideas.

## No. 6. Shinko Zaiku.

### Rice Ornament Maker.

This is one of the most interesting sights of the Village, especially to the children, for with marvelous rapidity the expert worker in rice makes flowers, fruit, animals, etc., imitating Nature so closely as almost to defy detection.

In Japan the Shinko Zaiku is always followed by crowds of admiring children.

## No. 7. Doguya or Curio Store.

This department is devoted to the sale of ornaments, curios and mementoes made by the inhabitants of this little Village during their leisure hours, and the proceeds are given to the makers.

## No. 8. Archery.

Here is to be seen a collection of great bows and feathery arrows. These constitute the outfit of one of the most famous archers of the day, Tobai Fusakichi; and, when called upon to give evidence of his skill, poses and poses, with nothing less than a theatrical sense of the occasion.

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# HORTICULTURAL UPPER HALL.

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## No. 9. Silk Embroidery Department.

After the silk has been reeled and woven, then it comes to the embroiderers' nimble fingers for the ornamentation which seems to be the ruling passion of the Japanese race. Here it is worked up into screens, panels and even dressing robes, suitable for ourselves. Observe the dexterity with which the head man pencils out his flowery ideas, while some designs are cut in paper and basted into place. With silken threads of brilliant hues, fresh from the hand of an assistant, the embroiderer takes his place at the frame, and slowly beneath his fingers grows a silken fairyland of flowers and birds and mystic scenes. The shades are beautifully chosen, for this race excels in blending of hues, having an Oriental eye for gorgeous color effects.

## No. 10. Bishu Porcelain Decoration.

This is the clear porcelain of Japan, which compares with the French, and is made to order here, with the delicate tracery and dainty design distinctive of its own kind. Here is being made an exquisite dish for the Governor's wife—the surface covered by a golden, lily-shaped blossom, exceedingly beautiful. All through this ware may be seen the recurrence of this lotus, in dif-

ferent designs—sometimes a side view, sometimes in bud, sometimes in full glory—a graceful, swaying flower of tropic splendor. The ornamentation of Bishu ware is done with a peculiar finish—the feathers of a bird or the veining of a leaf being represented with almost divine patience.

## **No. 11. The Tailors.**

There are some queer things connected with Japanese sewing. This bronze figure, with his lap full of crape, sits and slides his needle through, much as we put in a drawing string. In a straight seam he wastes no time drawing the needle out at arm's length, but keeps it sliding through the cloth with considerable dexterity, meanwhile making use of his feet to hold the cloth in place.

Another point in which the Japanese differ from us, is that they consider white basting threads as very ornamental to a garment, and so never draw them out, but go around proudly revealing these bastings, blissfully unaware of our desire to inform them that in this country, according to our legendary lore, it is a sure sign that the garment is not yet paid for. Upon the wall hang the Kimonos, or national costume, in either silk or cotton—a comfortably fashioned garment for home wear, even in our land—being free and unconstrained, and worthy of the study of our dress-reform people. Its possibilities in the way of beauty have already been discovered—Mrs. Langtry having made a sensation when she returned from San Francisco to London with several of these costumes, which she wore most gracefully. And the chief attraction in the comic opera of “The Mikado,” is this sudden discovery that the Japanese costume is capable of great beauty as a matter of adornment.

These garments range in price from five dollars for a cotton robe, to fifteen dollars for a silken one.

## **Nos. 12 and 13. Shippo, or Cloisonne Manufacturers.**

There is nothing in the line of pottery, possibly, that is quite so fascinating as the ware called “Cloisonne” by the French, and “Shippo” by the Japanese—who, being the originators, should be entitled to give it a Japanese name, which ought, by right, to obtain precedence over that given by the French. To enter upon the study of its manufacture, we must first hunt up the man who prepares the original forms of vase or plaque—and we can trace him easily by the sonorous clink of his hammer.

## **The Coppersmith.**

A weird creature is the coppersmith—fit fashioner of this marvelous blue-enamelled ware. For he it is who cuts and molds the copper sheets into form, and binds the edges and supplies the little rims upon which it rests. He draws forth his anvil—a rough log with a bent bar of iron thrust in, having only a few inches of polished surface at the end—upon which he shapes his work. In a vase he deftly draws the edges of the copper together, in the fashion called “dovetailing,” and, when hammered, the joining can scarcely



be detected. A process not always visible to the casual visitor is when he places the copper plaque in the midst of the coals and blows it to a red heat. One hand on the bellows, with the other he waves a great palm-leaf fan in the air, just above the bed of coals, which soon make it a lurid mass. The coppersmith is a fantastic figure, waving that fan over his forge—something like a theatrical gnome engaged in the weaving of a spell.

When fused to his satisfaction he picks it out, and, when cooled, hammers it bright again, and hands it over to the next worker.

## The Shippo Designer.

This man is an artist of skill and genius. He takes the copper vase or plaque and draws upon it the thousand-and-one teeming fancies of his brain—the delicate and multitudinous tracery of a Japanese imagination. Then the next Shippo-worker places *his* spell upon it, which is one of the most interesting of all the arts. His skill lies with brass and copper wire, which he clips into tiny bits, and pinches into yielding shapes of tendril, petal and ornament, in a sort of outline drawing, carved in daintiest serpentine, and following the design laid out. When he hands this out for inspection, it is seen that these tiny brass and silver curves adhere to the surface of the vase by means of a kind of cement, and that they stand up from its surface in a sort of filagree work. Exquisitely beautiful are these designs, though scarcely discernible to the uninitiated. Sometimes it is a bank of lilies and rushes; another, a view of the Sacred Mountain of Japan (Fuji-yama), then a faint village scene from a distance; while above, in the border, is coiled the mythological dragon, and an intricate ornamentation finishes the base below.

After the wire process is finished, then it is fused; then follow the coatings in enamel in the different colors, fused six times in this process. The chief interest lies, at this time, with the foreman, who is in possession of the mysteries of Shippo or Cloisonne manufacture, and who mixes the enamels and colors according to his secret knowledge. To the polisher is finally handed a vase or plaque with a rough, blue surface, giving no hint of the beauty beneath. Hour after hour the polisher patiently sits, with an absent look on his face, polishing, polishing, as though there was nothing else to be done in a life-time. But gradually the roughness disappears, and there is displayed all the perfection of design and color. The coppersmith, the designer, the wire-worker, the filler, the mixer, the finisher—in all, the patience and skill of six men—are required to produce one of those marvelously beautiful pottery gems; the time, about fifty days.

## No. 14. The Ladies of the Tea House.

Very Japanese, indeed, from the picturesque point of view, is the bamboo-house, with its thick, soft matting, and pot of tea boiling cheerfully in its box of coals. As the visitor advances, he is met by the pretty little woman with her shining hair and sweet smile, and offered a tiny cup of the Oriental bev-

erage. All the romance of this domestic drama centers in this bamboo bower. Here are the real representations of the

"Three little maids from school,"

and the choros, who doubtless have many a little comedy of their own. Some of them have families, presenting the comical sight of a tiny mother, the height of a good-sized girl of ten or eleven of our race, carrying on her back a plump little bronzed cherub.

Outside are the straw shoes, dropped before entering, according to Oriental custom. Even the four-year-old who ventures in, stops an instant to let them fall; and then as dextrously slides into them again when going out.

Very pretty, even to our idea, are several of the satin-skinned little women who make this bamboo bower an attractive place. As a race, they are naturally inclined to pose, and here are to be found the most picturesque attitudes, which, if they could be introduced into the opera of "The Mikado," would make it of intrinsic value from a realistic point of view. Sometimes the dainty little Japanese beauty of the Village stands in the doorway, gazing on the passing throng. In her sky-blue crape Kimono she is the very picture of unconscious grace. Doubtless her husband, the tailor, looks up from his Kimonos and Abies, and, seeing her there, rejoices in her Japanese loveliness. Sometimes young Western gallants feel a desire to cultivate the acquaintance of the pretty creature, unaware of the tailor or his proximity. Sometimes, when asking a question, they are dumbfounded at the merriment which takes possession of the circle of little women. They laugh in silvery strain, and bend and wave, until finally, in childish abandon, they hide their faces in their arms and make a sort of heap upon the matting.

"I only asked them what their names were!" repeats the young man in a state of bewilderment, and faintly aware that they must be laughing at him. This turns out to be the case—but the point must be left a mystery still; we are denied knowing the cause of their merriment, for the reason that when translated into English a Japanese joke loses all its essence. Nothing pleases them more than a book of pictures, from which they pick out different objects and ask the names, thus increasing their stock of English, which grows from day to day gradually. Occasionally it happens that a lady traveler, who has been in Japan, comes into their midst, and then much happiness beams upon their faces as ideas are exchanged with feminine rapidity.

## **No. 15. Rapid Sketch Artists.**

In this booth is to be found Aoki, the lightning-sketch artist, who, at a moment's notice, steps up to the stage and makes his pictures in quaint designs, with lightning rapidity—finishing a sketch in fifty-six seconds—and, at the request of any of the visitors, will draw them a picture upside down.

## **No. 16. The Bronze Modeler.**

Here is the process of bronze modeling from its very beginning, executed under the eye of the visitor. First, the modeler gets the desired shape made in clay—vase, or whatever it may be. Then he goes patiently to work, and makes his designs for decorations, all of wax, which he lays upon the sides

of the clay model with infinite skill. They are all made fresh and new each successive vase, so that it rarely happens that any two are positively alike, while each of these fantastic creations of the Japanese artist's brain evolved almost wholly from his inner consciousness. A dragon, with quills growing from its head, horns, and protuberances generally ending with a snaky termination of body, is the favorite decoration of the Japanese artist, and is used in every device, in border, ornament, or body of the vase.

When covered with grotesqueries, then the whole thing is once again covered with clay, filling out each leaf, mingling in between the quills of the dragon—a most difficult process in point of deftness and patience—until it is a huge misshapen lump, giving no evidence of the brain-work within. When hard enough to handle, this seeming lump of clay is held in the fire and carefully turned. This process melts the wax within, leaving a hollow instead, answering to every little device of leaf or dragon, scale or quill. Into this hollow the molten bronze is poured, and when cooled the outer clay is broken off and the inner clay dug out—and, behold! the marvelous vase ready for the finisher's chisel.

### Bronze Finishers.

Here are metal workers, a bronze study in themselves. To them are handed the bronze in the rough, just from the casting, as they take them and carve them with various chisels and a tiny hammer, producing the feathers of a stork or the highest polish and finish of a vase, finally coloring with chemicals to produce the various tints desired. Here they do all varieties of this kind of work, from tiniest stork or bit of ornament to the most magnificent piece four feet high or more.

### No. 17. Potters.

Now we approach the mysterious realm of the potter, with a fascinating wheel and obedient mass of clay, responding to his faintest wish, and rising before him into mystic shapes at will. Around goes the wheel, and slowly beneath his wizard fingers rise the dainty shapes of vase or other ornamental forms, and before our very eyes he lets it fall into a wide-mouthed saucer shape, or draws it up into a long-necked vase. Then, after an almost unperceived movement, drawing a string beneath, where the vase joins on to the lump of clay, he lifts it off and sets it to one side, as if it were the commonest thing in the world. Then, in quick succession, follow a myriad of little shapes, which, fresh from his hand, are given to the favored few clustering around. The influence of this infant vase in some childish hand cannot be estimated; already the childish brain begins to devise some method of making a potter's wheel at home to turn out just such lovely things as these. The worker in clay, who presides over the scene, is an adept in his art, and not only moulds Ota ware, but is an expert at Satsuma, Bishu, Kaga, and others. This Ota ware is made from a blended clay, from the vicinity of Yokohama, and the same specially used as distinctive of the ware made under the auspices of the Deakin Brothers, as a trade mark, in "Buena Vista Ota." Busily at work in front of the potter sits the designer of the ornamentation for their dainty shapes. How exquisitely he moulds the petals of a rose or the



res of a bird! With the lightest touch he makes a fantastic head, "or tendril, even a realistic bush, or the ever-present dragon. He has no models or designs, only such as exist within his teeming brain.

## Ota Pottery Decorators.

Here sit the artists, busily engaged in adding the finishing grace to the work of the potter and designer. The process of the furnace has hardened and polished the surface, which now awaits their magic brush. How deftly they touch the tiny points in the many vivid colors, touching up the veining of a dragon or the feathers in an outstretched wing! These Japanese are born artists; the commonest laborer is skillful with the brush—but these are specimens of the very best workmen in Japan, some excelling in two or three branches of the art.

## No. 18. Screen and Kakemono Makers.

Here are two Japanese, busily engaged in constructing a frail foundation for a screen, making use of sharp, smooth nails, made of wood, for the purpose. Upon this frame they place layer after layer of paper until it is as strong as linen. Here are to be found sets of pictures made by the finest Japanese artists, suitable for the most exquisite screens. One series, with delicate, rose-tinted backgrounds, giving a twilight effect, includes, among others, an exquisite lotus flower, a romantic pagoda, and a lovely village scene. Another series is a spirited study of birds—a duck, a fluttering swan, a hawk, a parrot and an eagle, boldly drawn. It is in this booth that all the delicate work of painting panels and other ornamental devices is done with taste and skill.

## No. 19. Sutsuma Decoration.

Here is a high degree of intelligence engaged in the minute details of this beautiful art. The decline of Kaga pottery has caused these workers to turn their attention to Sutsuma, which is the finest ware in all the world, and for which there is now the greatest demand. Here are hand-work and gold-work combined—most precious combination! Observe the fineness, the thousand varieties of fantastic imagery and decoration, like a sort of Japanese fairyland. How clearly the faces are portrayed on the figures that inhabit the surface of these plates or plaques! Even the hands are exquisitely outlined. What a world of patience must exist in an Oriental nature when he can devote himself to these details of ornamentation! It seems like a sublimation of the small and fine. This is the royal ware of Japan. Observe the creamy color of the ware and the peculiar crackle finish. This is all done by the skillful potters, but it is left for the painters to beautify its surface with multitudinous decorations. First, the plain porcelain is designed in black, then worked with the brightest pigments and much pure gold, into its final glory. Observe the delicacy with which they touch the surface, and leave the delicate design behind; see the tracery growing beneath their deft fingers. There is a bit of history in connection with Sutsuma ware, which is not out of place here. Some 290 years ago the then reigning Prince of Sutsuma made

an invasion of Corea and conquered it. He discovered among the Coreans some remarkable potters manufacturing from their common clay, and remembering a fine black clay in the district of Sutsuma, he induced a small colony of these people to go back with him and settle in Japan. These Coreans settled there, and began on this bank of clay, which is the only one of its peculiar kind thus far discovered. They thus became the originators of this beautiful ware, with all its wealth of floral decoration, under the patronage of this Prince of Sutsuma, and for many years the Sutsuma ware was not placed on sale, but was given away as a special evidence of royal favor, and used exclusively by the Mikado and nobility. These Coreans intermarried with the Japanese, and their descendants are to-day working this bank of clay, though it has only been within the last few years that they have been naturalized and allowed to become Japanese citizens.

This bit of history was obtained by Mr. Frederick Deakin from one of the descendants of these identical Coreans, and contains some facts not generally known outside of Japan.

The cost of these exquisite gems of the potter's and decorator's art, varies in price from \$5 to \$1,500.

## No. 20. Wood Carving.

Nothing more unique and wonderful, to be born suddenly in the midst of conventionalized art, is to be found in any land than the wood carvings of human figures on exhibition amid these other art treasures. They are faithful representations of individuals in Japan, marvelous in anatomy, coloring, and vital force. Out of all these conventionalized forms of art used for centuries, this new idea has sprung into existence in a single day. It comes from no school, and is merely a sporadic outgrowth in the genius of one man. He it is who has originated and developed it in all its realism and vitality. Already have imitators of certain forms arisen, but there is only one who can produce them originally. Physicians and others who have made measurements declare that the anatomy of these figures is perfection itself, while we ourselves can see the individuality of each is distinct and in perfect harmony. The genius of this Japanese wood carver places him in accord with Western ideas of art in thus producing forms allied to Nature's self; but even in our civilization there can be found no parallels for these small, exquisitely finished figures.

The first represents a well-known basket vendor of Tokio, and is a faithful counterpart in every particular, even to the facial expression. The second is a jinriksha-man, who travels from forty to fifty miles a day, and is a character well known to travelers in that part of the country. Observe the vein in the neck and the cords of the leg; it is so remarkably faithful to life that it seems as if it were a photograph in wood. Another is of the boatman in his *sampan*, in which he rows passengers ashore from the incoming steamer—a perfect model of both. It is not a mere representation of a Japanese boatman, a toy for children, but a finished piece of art worthy of study and admiration.

More wonderful still are the studies of the Aino, the aboriginals of Japan, whose descendants to-day are to be found in Yesso, the extreme parts of the island, living in a rude way, hunting and fishing. Although represented as a

wild sort of creature, with hairy growth, yet the human strain is preserved in that they exhibit the feelings and strong passions of the ordinary mortal. In one the emotion of fear is exhibited in every muscle and pulse of the body—he is in the power of a serpent and unable to escape. In another, the Aino is the living picture of “Startled,” and springing from his hiding place in a shell to see what the matter may be. This idea is marked over the scene in every point of pose and expression. Another is an imaginative scene of an Aino, captured by a monster of the deep — a typical picture of “Horror,” for even the monster has a human look in the eyes of fish-blue — it is a human horrible. The cords and tendons of the Aino stand out, and the eyes have a horrified look, while the whole body is expressive of sudden terror. The artist must be endowed with a marvelous sympathy to endow these bits of wood with human passion to such an extent that our own sympathies are aroused, while the archæological value of such an art as this to future generations cannot be estimated. The only fear is that they are not imperishable, and that some accident might reduce them to ashes. At present they have no value whatever; it will only be in the lapse of time, when the hand and brain that turns them is forever stilled, that their real value will be computed. Besides these are masks of grotesques, the King of Devils, and others. That mild, fascinating face, with dimples, red hair and inviting smile, as it were an ideal of self satisfaction, is the Japanese Bacchus, Shojō, who lives in the sea, but comes up at stated times for wine, of which he is very fond, and which is always left out for him as a propitiation. As the Japanese get very rosy-cheeked themselves under the influence of wine, they have pictured Shojō as red-faced and red-haired also. Even the tiny masks are handled in the most marvelous manner. As an art, this Japanese wood-carving stands a thousand years removed from the drawing and painting by the same race. The only wonder is it should be so sudden—the only fear that it may prove to be sporadic.

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## FINALE.

“As polite as a Japanese,” is an expression already being formulated among us, and falling from lips daily, as a result of coming in contact with the courteous artists and artisans of this little village. Perhaps it might not be so flattering to know what they think of us. Indeed, it would not be strange if the potter at his wheel should have some very queer ideas of the greedy little hands held out and waved under his very eyes for “just another vase.” Even the daily work of the Japanese is surrounded with pretty little Oriental customs, one of which cannot fail to affect us strangely. It occurs at the opening hour, when all are gathered to begin their



labors for the day, and also at the close, when the burden of the day is over. The hour has come. A sudden clang fills the air. From the booths comes up a sudden clapping of hands, their polite response of welcome, both for the hour of work and the hour of rest.

Verily, this clang of the Oriental gong, and the responsive clapping of Oriental hands, makes a fitting finish to the "Domestic Drama of Japanese Life."

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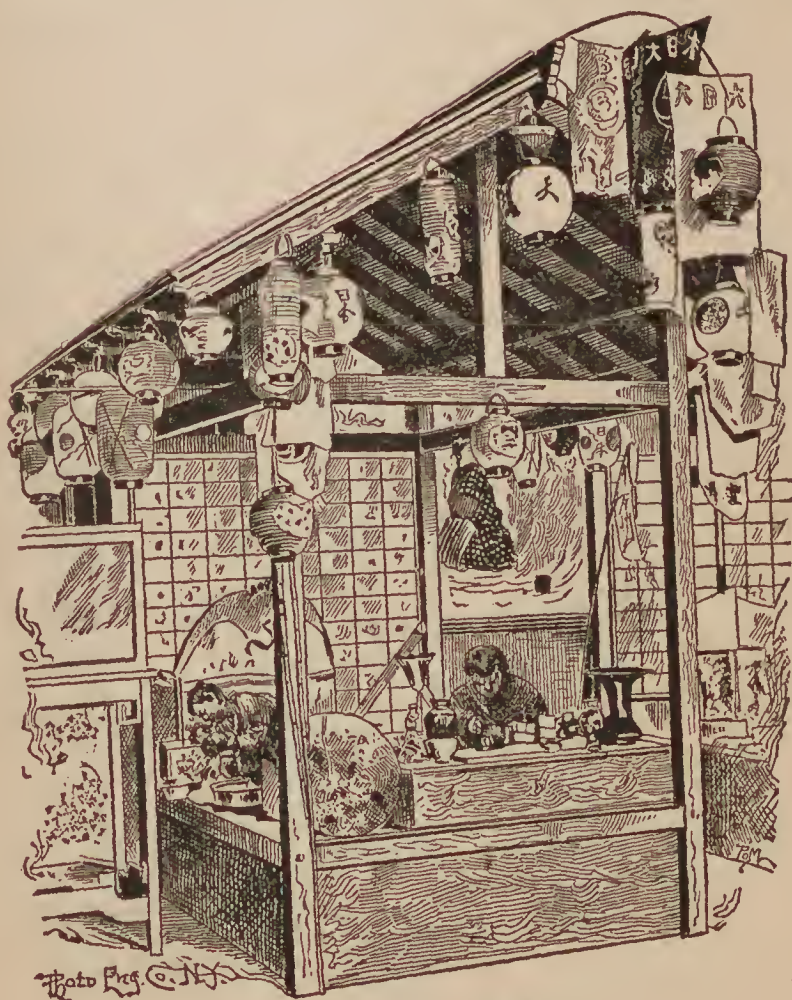
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No. 16.—The Bronze Modeler.  
For descriptive matter see page 11.

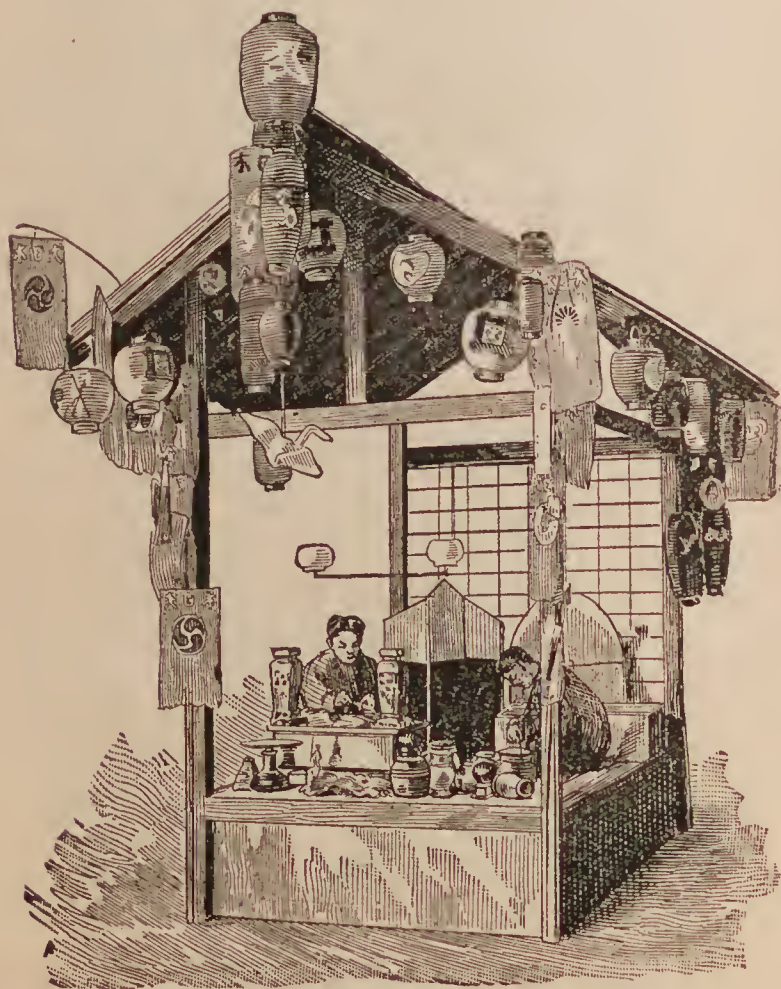
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No. 16.—Bronze Finishers.

For descriptive matter see page 12.

# **Hollis Street Theatre.**

*Between 781 Washington St. and 274 Tremont St.*

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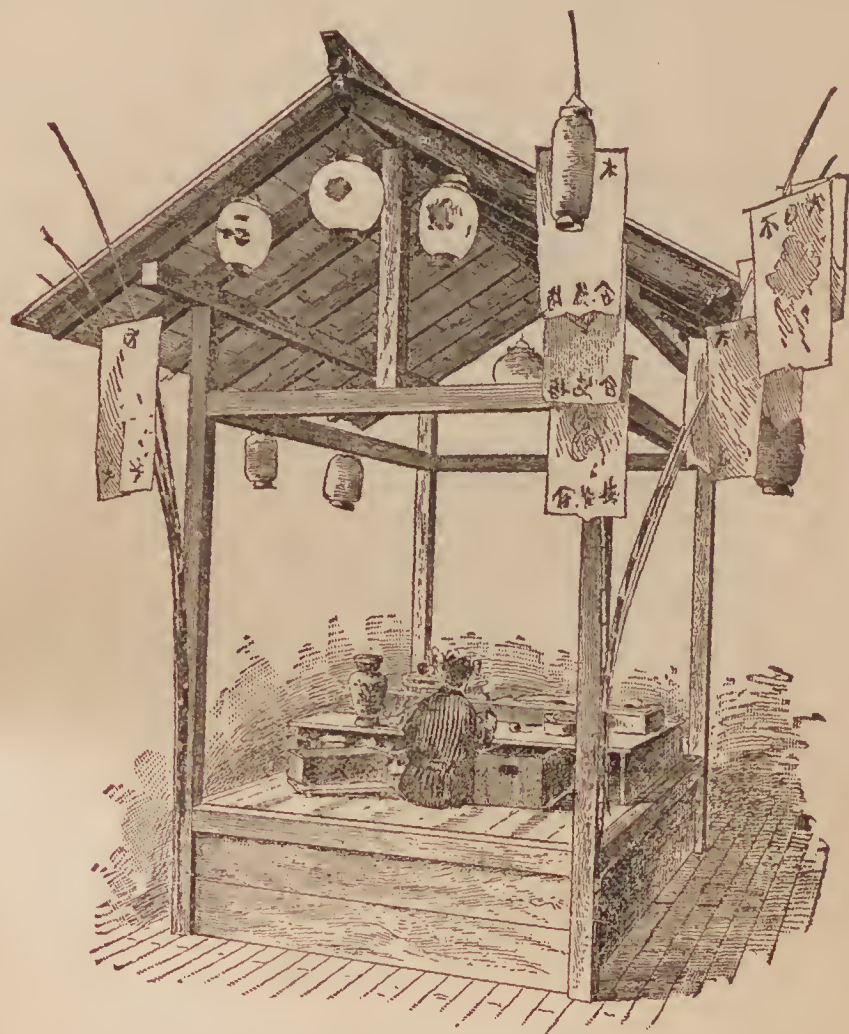
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NO. 17.—Potters.

For descriptive matter see page 12.

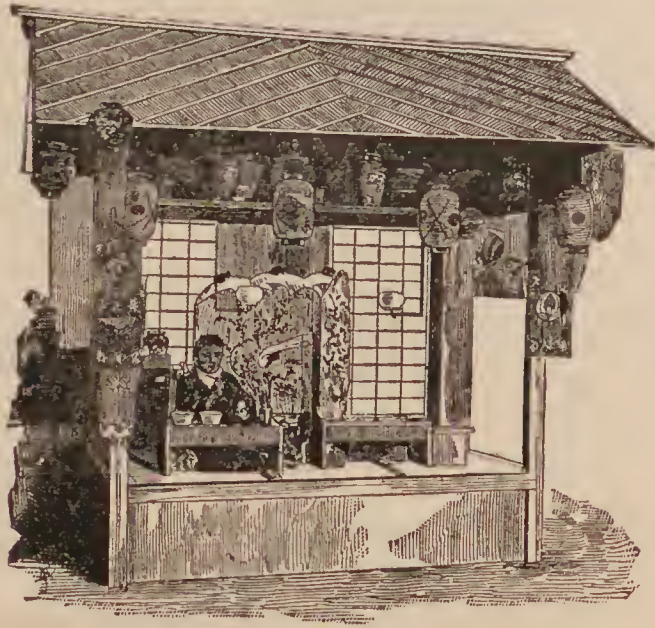
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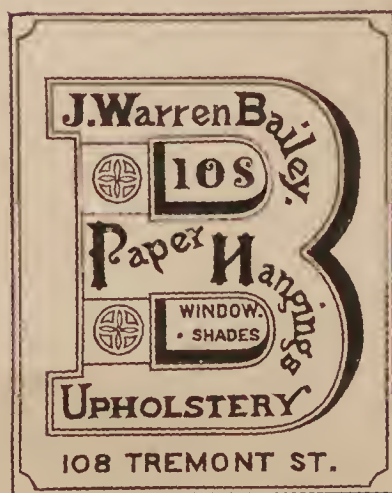


No. 17.—Ota Pottery Decorators.

For descriptive matter see page 12.

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No. 18.—Screen and Kakemono Makers.

For descriptive matter see page 13.



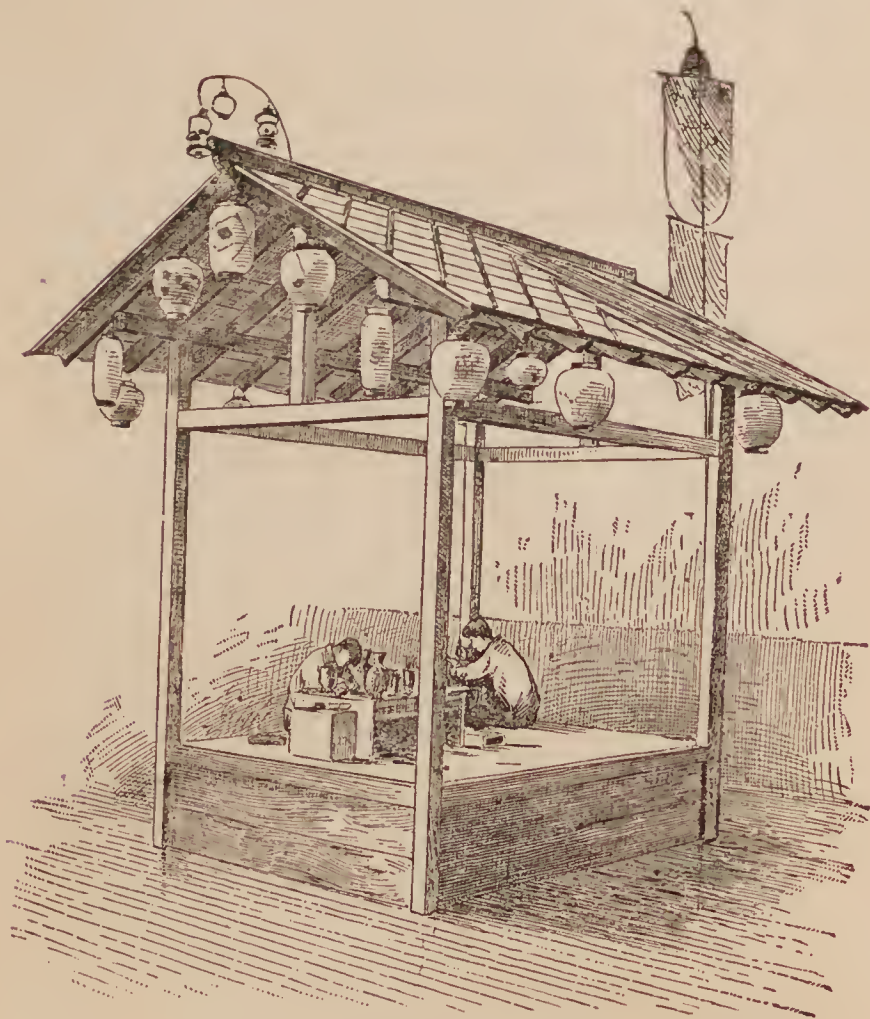
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No. 19.—Sutsuma Decoration.  
For descriptive matter see page 13.

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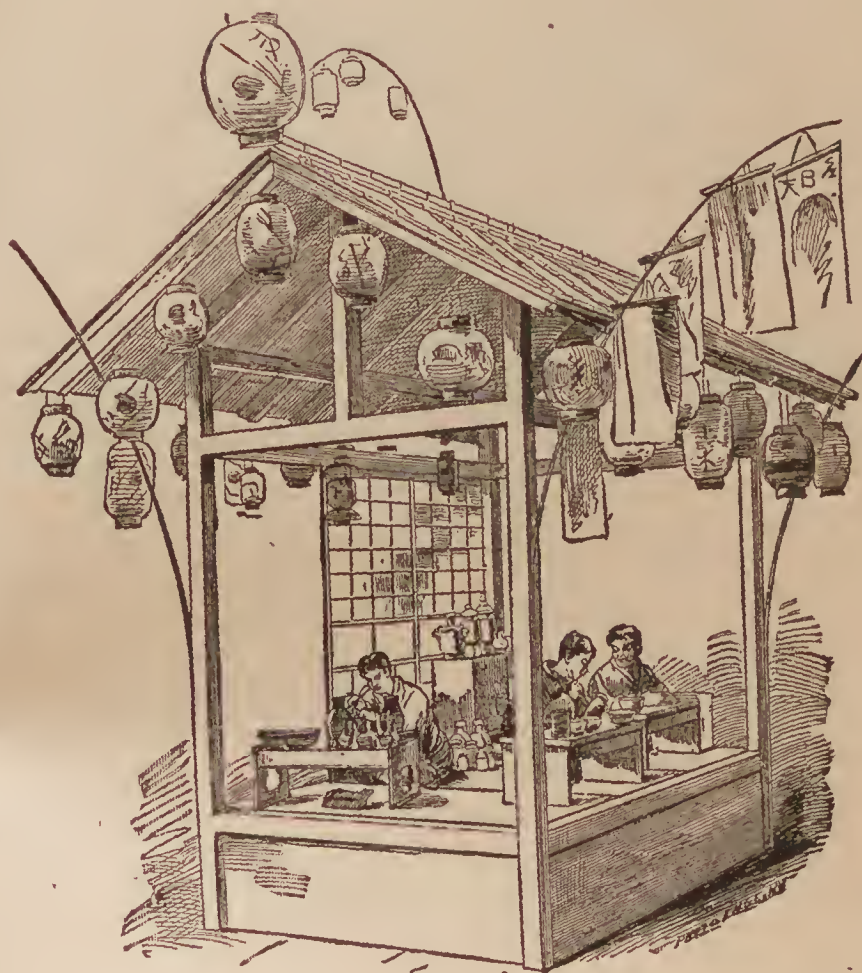


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No. 19.—Sutsuma Painters.

For descriptive matter, see page 13.

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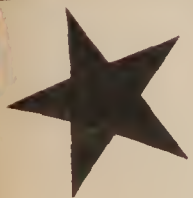
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